

# McGill reporter

Volume 1, number 24

17 March 1969

forum	2
mine specimens and microsauro teeth	3
campus	3
Stuart Gilman talks to Donald Theall on Marshall McLuhan and other things	4
poet's corner: Harvey Mayne: two cyclopsian verse	6
music: excellent production by McGill open workshop	7
nudes, glorious nudes	7
coming events	8
gazette supplement	49-56

Due to deadlines it was necessary to run the article by Professor H. Joachim Maitre entitled *Students And Their Society in the Gazette Supplement*, page 55.

## FANATICISM

Though ours is a godless age; it is the very opposite of irreligious. The true believer is everywhere on the march, and both by converting and antagonizing he is shaping the world in his own image.

All mass movements generate in their adherents a readiness to die and a proclivity for united action; all of them . . . breed fanaticism, enthusiasm, fervent hope, hatred and intolerance; all of them demand blind faith and single-hearted allegiance.

He who, like Pascal, finds precise reasons for the effectiveness of Christian doctrine has also found the reasons for the effectiveness of Communist, Nazi and nationalist doctrine. However different the holy causes people die for, they perhaps die basically for the same thing.

### The conservative fears the future

The powerful can be as timid as the weak. What seems to count more than possession of instruments of power, is faith in the future. Where power is not joined with faith in the future, it is used mainly to ward off the new and preserve the status quo.

So, too, an effective doctrine: as well as being a source of power, it must also claim to be a key to the book of the future.

Those who would transform a nation . . . must know how to kindle and fan an extravagant hope. If the Communists win Europe and a large part of the world, it will not be because they know how to stir up discontent, or how to infect people with hatred, but because they know how to preach hope.

Thus the differences between the conservative and the radical seem to spring mainly from their attitude toward the future. Fear of the future causes us to lean against and cling to the present, while faith in the future renders us receptive to change.

When hopes and dreams are loose in the streets, it is well for the timid to lock doors, shutter windows and lie low until the wrath has passed. For there is often a monstrous incongruity between the hopes, however noble and tender, and the action which follows them. It is as if ivied maidens and garlanded youths were to herald the four horsemen of the apocalypse.

### The underprivileged are the future

The discarded and the rejected are often the raw material of a nation's future. The stone the builders reject becomes the cornerstone of a new world. A nation without dregs and malcontents is orderly, decent, peaceful and pleasant, but perhaps without the seed of things to come. It was not the irony of history that the undesired in the countries of Europe should have crossed an ocean to build a new world on this continent. Only they could have done it.

### Basic training in alienation

The indispensability of play-acting in the grim business of dying and killing is particularly evident in the case of armies. Their uniforms, flags, emblems, parades, music, and elaborate etiquette and ritual are designed to separate the soldier from his flesh-and-blood self and mask the overwhelming reality of life and death. We speak of the theater of war and of battle scenes. In their battle orders army leaders invariably remind their soldiers that the eyes of the world are on them, that their ancestors are watching them and that posterity shall hear of them. The great general knows how to conjure an audience out of the sands of the desert and the waves of the ocean.

### The present is hopeless

One of the most potent attractions of a mass movement is its offering of a substitute for individual hope. The unemployed are more likely to follow the peddlers of hope than the handers-out of relief.

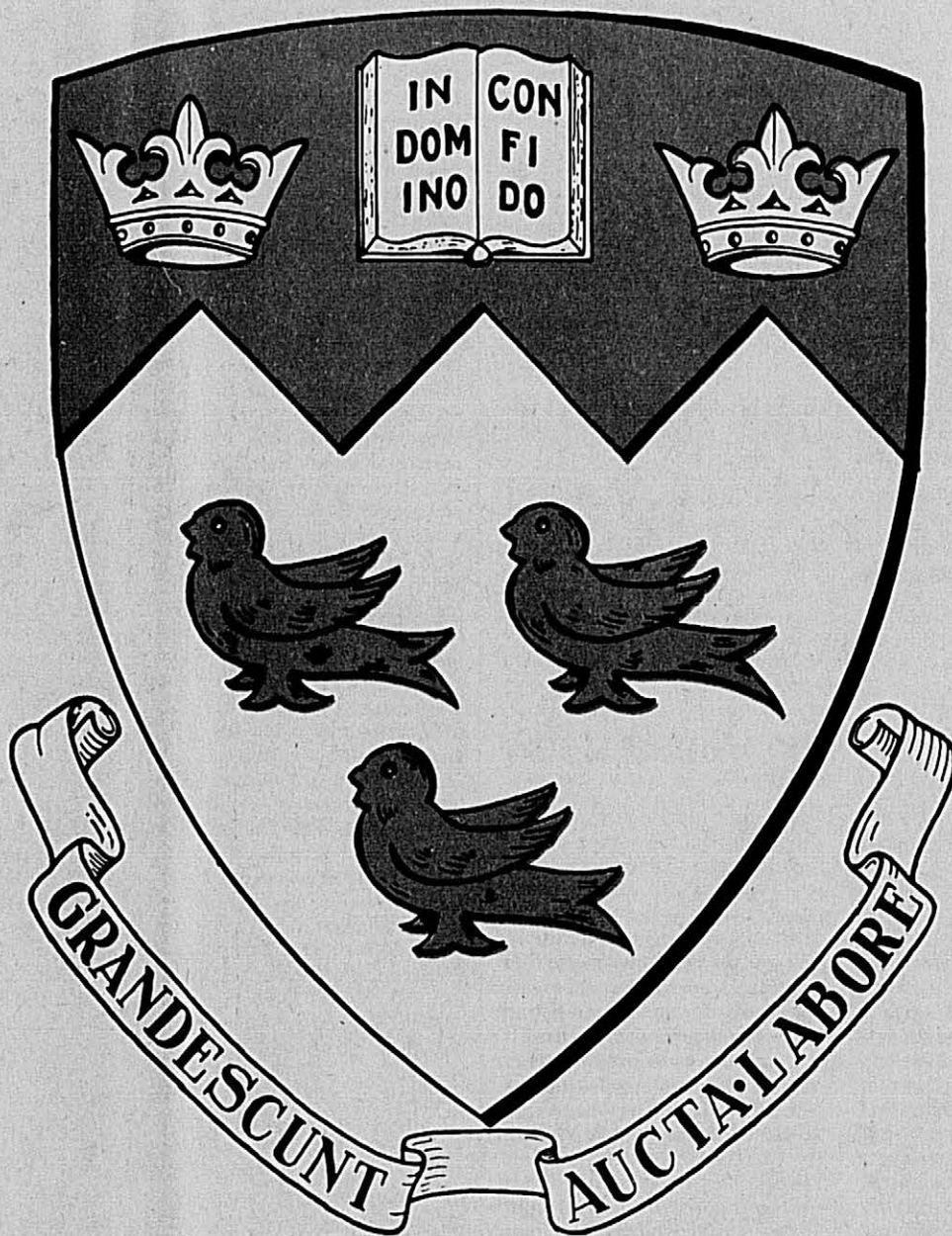
Mass movements are usually accused of doping their followers with hope of the future while cheating them of the enjoyment of the present. Yet to the frustrated the present is irremediably spoiled. Comforts and pleasures cannot make it whole. No real content or comfort can ever arise in their minds but from hope.

### The fanatic is the creator

Fanaticism . . . was a Judaic-Christian invention. And it is strange to think that in receiving this malady of the soul the world also received a miraculous instrument for raising societies and nations from the dead—an instrument of resurrection.

SELECTIONS FROM THE TRUE BELIEVER BY ERIC HOFFER

# THE PLACE OF THE FRENCH LANGUAGE AT MCGILL



by Michael K. Oliver

McGill is changing rapidly: we can see it in the Senate that was reshaped last year and perhaps even more fundamentally in Faculties and in Departments. Over the next few years we are determined that the University will maintain the standards it has always achieved, but little else will be the same. Our style of teaching, the programmes we offer and the kinds of students we produce will all evolve rapidly.

This article will attempt to explore an area where imaginative adaptation is imperative: the relationship of McGill to the French-language majority in Quebec and especially the place of the French language in the operations of the University. The Academic Policy Committee has created a Subcommittee under the chairmanship of Professor Trentman to give detailed and intensive thought to this question. At its first meeting on March 11, the subcommittee agreed in principle with the spirit of this paper and will examine the points raised herein in depth.

McGill was founded primarily to serve the Anglophone population of Quebec. It has already outgrown this role. The notion that English-language students should go to an English-language university and French-language students to a French-language university is unlikely to stand up very long. McGill can and should become a place where Francophone students will come in considerable numbers for the sorts of education that this university can best provide. Conversely we must expect larger numbers of Anglophone students to take advantage of the areas in which the French language universities of Quebec offer particular excellence.

What kind of a language regime would McGill have to create if it were to set out to serve a substantial Francophone clientele as well as the English-speaking students who have made up the vast majority of the campus in the past? I do not believe that anyone's interest would be best served by an attempt to transform the University into one which was predominantly French-speaking. The census of Canada in 1961 showed that persons of French ethnic origin constituted 81% of the population of Quebec, but only 61% of

the male working force of the Montreal metropolitan area. These figures indicate that a considerable non-French population, amounting to a million persons, live in this predominantly French-speaking province and the likelihood is strong that there will be a large continuing clientele for English-language instruction as far ahead as we can see.

There are other reasons for McGill remaining a predominantly English-language University. Montreal's place in the North-American continent, its trade and industrial ties to an English-speaking world, are facts that will not be changed quickly. No one in his senses doubts that French must increasingly become the principal language of work at all levels in Montreal's firms. But the growth and prosperity of the city depends to a considerable extent on the population of both English and French mother tongues maintaining its links with English culture as well as developing to the fullest extent the French culture of the majority. A McGill that keeps its organic links with the English-speaking academic tradition and with other centres of English-language learning can thus play an invaluable role in the development of the province.

What it must do is to deepen its involvement in the French language and culture and by doing so both provide an attractive and useful environment for Francophone students and serve the needs of Anglophone students to become fully capable of contributing to a province where the language of the majority is French.

Let me propose for discussion within the university a five-year plan with the following objectives:

1. By 1974 McGill should seek to have a Francophone registration of about 20%. At present there are 1228 full time and 2047 continuing education students whose mother tongue is French. They have the right to write all their examinations, term papers and theses in their own language. The base for expansion thus exists.

2. The administration should be capable of giving full service to the non-university public in the French language. It should also be capable of serving the needs of Francophone students, particularly with respect to student services. The Health Service, the Student Loan Service and other of-

fices of this kind that deal with the personal affairs of students should be just as capable of operating in French as in English. These are the areas where a student whose English is sufficient for allowing lectures finds that he is ill at ease if he cannot express himself in his mother tongue.

3. In every Faculty certain courses should be given in the French language. In all but the most exceptional circumstances these courses should not duplicate those that are already given in English, but should be a supplement to them. The University, however, should make it clear that Francophone students cannot expect to obtain a degree by following courses in the French language only except for graduate degrees in certain departments. A considerable number of courses would have to be taken in English still. The French-language courses would of course be of equal value to Anglophone students.

4. The University should establish a sufficient number and variety of French-language courses to answer the needs of teaching staff, administrative staff and students. It is particularly important that the quality of French language instruction be raised to the very highest level for the first two years of college equivalent studies that McGill is considering offering for a three or four year transitional period while a complete network of English-language CEGEPs is being established. Ultimately it should be possible for the University to assume that all graduates of Quebec CEGEPs coming to the University would be thoroughly competent in both official languages, but in the meantime the University must do a great deal more to give a French language competence to its students. A pilot course in "Functional French" has been established this year and will continue in 1969-70. It must rapidly be expanded, however, to take into account the much greater needs for French-language instruction on the campus.

5. Although the basic curriculum in most faculties would continue to be taught in English, provision should be made for special classes which would teach the French vocabulary of a students' specialty. This would be particularly valuable in professional faculties, such as Medicine, Dentist-

ry Law, etc., but could also apply to the vocabulary of Honours and Major specializations in the Faculty of Arts and Science, Engineering, etc. Professor Leblond has made the useful suggestion that an hour a week of courses be devoted to a course in French emphasizing the specialized vocabulary of various professions and disciplines.

The contribution that McGill has made in educating students from other countries and the enrichment that it receives from the presence of these students on campus must continue into the future. Special arrangements may have to be made to give foreign students a basic competence in French that would enable them to take French-language options, but they might be exempted from the special language courses that Quebec students would be expected to take relating to their particular profession or discipline.

This plan does not involve McGill becoming a Bilingual University, with a capital B and a capital U. Universities, McGill included, do best when they have only one goal: academic excellence. The language regime that will evolve naturally in a university that is attuned to and anxious to serve the community of which it is a part will involve a much greater place for French than that which exists at the present. But the change must come by attracting French-language staff and French-language students and encouraging them to use their language in a natural way rather than by setting up fixed percentages of courses to be taught in English and courses to be taught in French. In short, McGill should continue to be a primarily English-language university, but with a strong and flourishing French presence amongst both its staff and students, and with a sizeable and secure place for the French language in its courses and in its daily campus life.

This is the skeleton of a plan. It will take time and hard thought to add flesh to it; and in the process the basic structure may well be redesigned. Nothing would serve McGill better, however, than a lively discussion of the ways and means by which a more appropriate place can be found for the French language in the University.

Dr. Oliver is Vice-Principal Academic.



# forum

Please send all contributions to  
FORUM McGill Reporter,  
Rm. 630, Administration Building

## Truth again — are we interested? how interested?

TO THE EDITOR:

I see the University, like our world, in the midst of a cold, sometimes hot, war where each side creates its own demonology and looks upon itself as made up of angels with gigantic wings (Heaven must be a very crowded place what with all those angels). In an effort to rise to the level of the angels, perhaps even to sit on the left side of God, I have decided to fling a question around, hoping that this will so arouse my enemies that they will make me into a martyr (it has always been my dream to become a martyr to some cause).

My question will probably banish me from the academic community entirely (how sad it is to leave these walls of ivy!) but I will ask it nevertheless (isn't that courageous?) I wonder whether the university is really interested in truth at all, or if it is, whether it is only interested in certain truths and if the latter is the case, what criteria are used to decide what truths are important. I have a friend who spent his days trying to be bigger and stronger, muddier. He lived in dire poverty for years in his search for the truth (the truth here being the true way to make the biggest and strongest muddies). At last, he thought that he had found the answer to his problem. Believing that McGill was interested in the truth, he applied for a teaching job in mudpie construction at the school. The school refused to give him a teaching job claiming that though they were interested in what was true, that his way of making muddies was not really true (he was unable to understand all the reasoning involved here). Even though I

look upon administrators here as my gurus, the source of all I am, the noblest of the noblest and the wisest of the wisest, I must say that I am very puzzled at the attitude of the administration. Why is the school willing to hire an expert on number theory or physics or commerce and not an expert on mudpie construction? If the school is interested in what is true, why are they willing to hire someone who knows what is true about set theory or the building of I.C.B.M.'s but not an expert who knows what is true about mudpie construction? If men spent more time building muddies than missiles wouldn't we have a more peaceful world? Is this school really interested in the truth? If they are not interested in the truth, are they then interested in individual truths and what criteria do they use in deciding what truths the college should be interested in? I am not writing this letter because I am a radical (God forbid). How can I be a radical anyway since I take baths? I am writing this letter because I admire your all-encompassing wisdom and hope that you will deign to answer a silly question from an extremely limited mortal. If, however, (and this is my secret hope) you despise me for asking this question I beg of you to make a martyr of me (I would prefer to die for a cause I was ignorant of since it is difficult for me to die for any cause that I have knowledge of).

Yours truly,  
Robert Feinstein  
Ph.D. 3 Philosophy

## Macdonald Students' Council backs Robertson on Gray case

TO THE EDITOR:

The following is a text of a letter circulated to the McGill Senate at its Wednesday, March 5th, meeting held at Macdonald College:

"The following motion was passed by the Macdonald College Students' Council, which represents 2000 McGill students, regarding Dr. Robertson's handling of the Gray case.

"Whereas the slow democratization of the University involves a great deal of turmoil and,

"Whereas McGill University is

making a bold attempt at liberalizing the University committee.

Moved that the Macdonald College Students' Council accepts Dr. Robertson's handling of the Gray case and urges that in the future questions regarding morals or ethics of professors should first be referred to CAUT or MAUT prior to action of the University."

Hubert S. McClelland,  
President,  
Students' Society,  
Macdonald College

## Faculty statement in support of administration called good

TO THE EDITOR:

Will you please transmit to the teachers at McGill University who have signed the statement which appeared recently in The Montreal Star, my sincere congratulations and my full support for their positive action.

It is refreshing for an ordinary citizen to see and hear sensible statements from sensible people. I only hope that more good thinking Canadians would do more along the same lines as you have done to bring back peace, law and order into our country. The undesirables such as the anarchists, the revolutionaries, the agitators, the separatists and others like them, who are a con-

stant threat to our free and Canadian way of life, are so noisy that they appear as if they were more important than they are.

However, unless you and other people like yourselves, assert themselves more than in the past, those deranged people that I have just referred to, could very well turn our country into a turmoil.

Please continue to assert yourselves more often, like you have just done. The country needs to hear more statements of that nature.

René Labrosse,  
Canadian citizen.

## Jean Philippe McLennan III speaks out

TO THE EDITOR:

I think the time has come when the truth should be told. My story is a long one, but an important one if the present crisis is to be understood. As you know, my grandfather, Jean Philippe McLennan was one of the greatest radicals Québec has ever known. He devoted many years to a deadly struggle against the establishment. Toward the end of his life, he was driven to such a pitch of frustration and desperation that he began to manufacture explosives in preparation for a violent revolution which he planned to lead. Unfortunately, as word got around that he was making explosives, orders began flooding in from all parts of North America. Before Grandfather knew it, what had begun as a clandestine operation in the manufacture of explosives became a multi-million dollar business. He was so occupied that there was less and less time available for revolutionary plans. In spite of generous assistance from McGill in terms of scientists and laboratory space, the pressure of running the business increased. It is clear that the work involved in the business as well as the elaborate planning for a revolution hastened his death. (I am speaking, of course, of the past. McGill, as we all know, does not engage in this sort of work today.)

On his deathbed, my grandfather fixed his burning eyes upon his only son, Jean Philippe McLennan II, (my father), and cried: "You must complete the work that I was unable to do." This was very sad. Sad because my father was never sure what my grandfather had meant. Was he to carry out the revolution which my grandfather had longed to lead but was unable to carry out? Or, was he to devote his time to the explosives business which had expanded so rapidly that my grandfather was never able to bring it under his control? My dear father was literally paralyzed with indecision. For the remainder of his life, he was confined to his room. His only activities were to make daily telephone calls to the Alliance of Radicals (the clandestine political organization founded by my grandfather), his broker, and the family explosives company. The crisis came when my father had to direct by telephone both the recruitment drive on campus for the explosives company and the demonstrations by radical students against it. He did not survive long after this event.

When the responsibility for carrying on the great traditions of the McLennan family fell to me, I found no way out of the dilemma but sought to derive some small comfort from positive action, hoping to avoid the fate of my father. With regard to the one horn of the dilemma, the fulfillment of my grandfather's dream of a revolution, I set up a scholarship fund for radical students to enable them to continue their studies. It was specified that only the political views of candidates could be considered. Under no circumstances were academic considerations to influence the awarding of scholarships. Furthermore, students receiving these awards are made members automatically of the Alliance of Radical Students Enregistré (ARSE). More than one McGill student has become an ARSE as a result of his political views. I might mention that with regard to students like M. Gray and M. Fekete many complaints were received to the effect that we had allowed academic considerations to influence our decision, but this is not so. As for the other horn of the dilemma, the continued growth and success of the family explosives company, I decided to contribute a very substantial sum of money to McGill so that they would be able to graduate more and better scientists and managers, some of whom might wish to seek employment in the family explosives company.

All that I have been saying so far serves to explain how it was that my wife and I held monthly social gatherings at our large family residence to which we invited both administrators and teachers of McGill as well as radical students. We felt that it would be worthwhile to bring together our many and different friends for pleasant evenings of conversation and entertainment. How happy these times were! Who will forget the madrigals sung by those

present, especially M. Gray (an outstanding countertenor) and the brilliant accompaniment on the lute by the Principal. Then there was the night Prof. Noumoff demonstrated his marksmanship by shooting, while blindfolded, a grape from between the teeth of Dean Woods. There are so many things one could mention: M. Hajaly's imitations of Canadian birdcalls, Prof. Lapierre's dramatic readings, Prof. Yaffe's card tricks, and so on.

Alas, if only these joyful evenings could have continued! And this brings me to the crucial point in my story. It seems that during the course of the usual light-hearted banter which always takes place when students and faculty meet, someone proposed a chess game, the Administration and supporters against the radicals. The Principal was chosen as champion for the one side and the other side chose M. Gray. The game began and progressed at a furious pace with advisors for each side urging their champions on with shouts and gestures. The finish appeared to be near when in the excitement someone accidentally knocked the black queen (the radicals' side) off the board. I say "accidentally" because no one really knows who knocked the queen off the board. There ensued a frightful uproar. No agreement could be reached as to where the queen was when it was knocked off the board. M. Gray and M. Fekete claimed that they were within two moves of checkmating the Principal and that the "accidental" knocking the queen off the board was nothing less than a deliberate act to thwart a radical victory. Tempers flared as insults were hurled. I tried in vain to quell the uproar by shouting over and over again: "but it is only a game, gentlemen, it is only a game." This helped little. Never in my life have I ever seen people so deadly serious. Why, even my dear grandfather had a sense of humour. Finally, in an act of desperation M. Gray seized the black queen which had been knocked from the chess board and swallowed it, thus effectively ending any possibility of continuing the game. It was only with the greatest difficulty that I was able to send the guests off home without an incident. From that day to this, there have been no further monthly social evenings at the McLennan residence. And as everyone knows, the situation has continued to deteriorate.

But who, I ask, is the loser in all this? Well, it is I, Jean Philippe McLennan III, for the black queen is still missing from my chess set and I cannot play chess again until it is returned. Permit me to explain. M. Gray has succeeded in uniting theory and practice to such a degree that his body functions in complete agreement with his ideology. He is a totally consistent being. To put it bluntly: since the moment months ago when he swallowed the queen from my chess set, his bowels have been as unyielding as his ideology. The chess piece remains lodged in his intestinal tract.

What is to be done? How do I regain possession of my chess piece? I have a proposal. M. Gray will agree to submit to an operation. The Principal will operate and remove the queen from M. Gray's abdomen by caesarean section. M. Gray's ideology and its theory-practice relationship will remain intact. The Principal will have demonstrated once and for all his ability and competence by performing this delicate operation. And I will be able to play chess again. Then, perhaps, after a time, those happy social evenings with administrators, teachers and radical students may begin again. What a happy occasion that will be, when, as was the custom after each of these evenings, we will join hands again in a large circle in the big parlour of the McLennan residence: the Principal, M. Gray, Dean Woods, M. Fekete and all the rest, to dance in a ring singing the immortal words of Schiller to the uplifting music of Beethoven: Freude, Tochter aus Elysium  
Deine Zauber binden wieder,  
Was die Mode streng getheilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Respectfully,  
Jean Philippe McLennan, III

## Oriental philosophy for activists

TO THE EDITOR:

For many years, it has been my custom, before composing myself to sleep, to read brief passages likely to improve my mind, and will those who would retort that it needs it, please refrain.

Yesterday, my copy of the McGill Daily having been pressed into service as usual, for my poodle (who cannot read), I turned to certain ancient manuscripts, collected by one of my ancestors, in the Orient.

I will not burden you with any lengthy quotations from these erudite works, but two small portions

seemed to me to be apposite, in view of what student and staff activists are now doing to this University.

The ideograms were a little faded with time, but, in the modern idiom, they seem to read:

(a) "Be sure brain is in gear before opening mouth"

(b) "Man of high intelligence may have bats in belfry"

I am, Sir, your most humble and obedient servant,

John Stanley  
Professor of Population Dynamics

## Changing McGill into a French-language university "provocative nonsense"

TO THE EDITOR:

I note that in the UGEQ declaration of the rights and responsibilities of the Quebec student there is an assertion of the right of the student to choose an institution of learning according to his convictions and to the career which he later wishes to pursue. Some current agitation seems to be devoted towards the abrogation of this right, at least so far as English-speaking Quebec students are concerned. While UGEQ retains this declaration and continues

under its charter to adopt "the universal declaration of human rights of the United Nations," let us hear no more of this deliberately provocative and cynically divisive nonsense about changing McGill into a French-speaking university. Those most evident in support of this agitation seem to be adopting the age-old policy of "pull up the ladder, Jack, I'm all right."

Yours truly,  
E. A. Allen

## Send Stanley to Warsaw

TO THE EDITOR:

Here is a suggestion as to how to solve the problem of the Marxist Revolutionary—Stanley Gray.

Last December there arrived at McGill, Prof. Leszek Kolakowski who found a refuge in Canada. He has been a guest lecturer in Philosophy since then. He is a Liberal Marxist and was a full Professor at Warsaw University. He was thrown out of the Communist Party and discharged from the University for nothing more than having a different outlook on Marxism than the authorities. He did not lead the student demonstrations and did not even try to disrupt the Senate meetings.

It would be socially justified if the McGill Senate suggested to the Marxist Government in Warsaw that they take Mr. Gray off the McGill Senate's hands, and offer him a position at Warsaw University. He will find himself in a Marxist Society now in operation for 25 years and with a friendly and understanding Marxist Government "establishment" and a friendly Marxist Senate. I believe that Warsaw University should be by now, the proper place to preach and to put into practice his theories on a Marxist Critical University. I am sure that the McGill Students' Society, which is so lavish with spending the taxpayers and students' monies for political propaganda will be ready to pay for his one-way trip. From what I have seen up to now it does not have even to publish this expense.

We "Canadian Reactionaries" will be satisfied if Mr. Gray will sign an affidavit promising not to come back for three years. Three years should be enough to cure him of his "Revolutionary Marxism." If such an experiment with the Warsaw Government is successful, it may be logical and proper to arrange a student exchange program, head for head, sending the leaders of the so-called "Marxist Activists" in the McGill Student Society. Their names are well known to the ma-

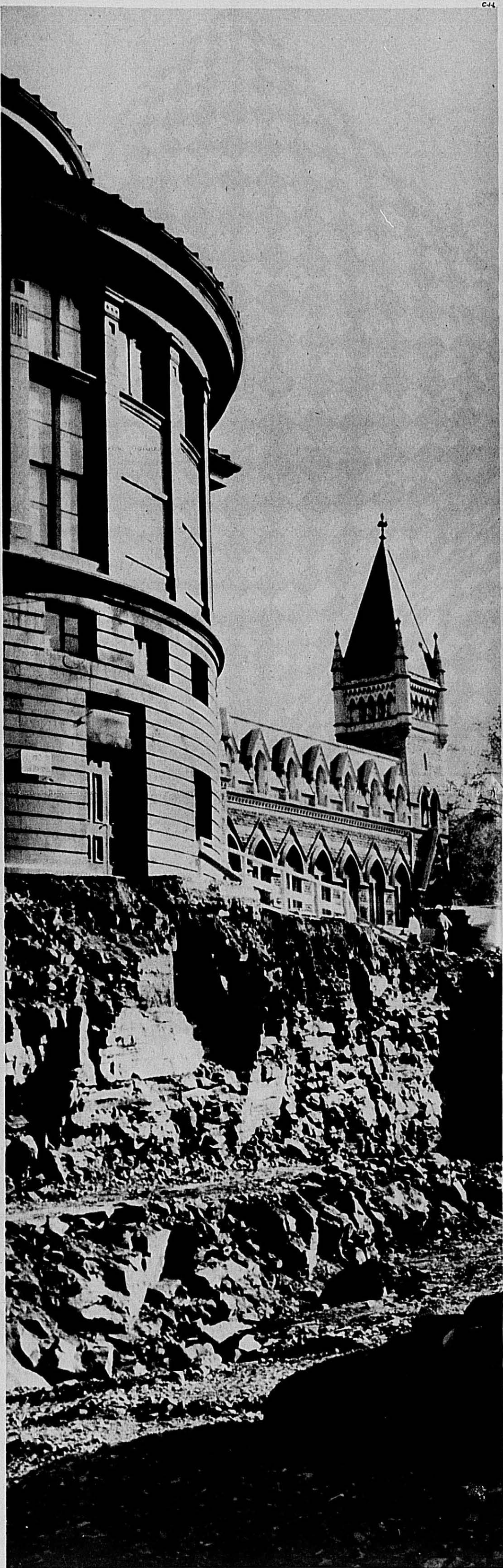
jority of McGill Students who happen to look from time to time on the propaganda sheet called the "McGill Daily." They could be exchanged for all those Polish students who, after living all their lives in a Marxist Society, will be happy to enjoy the freedoms that McGill students already have. Since we hear that those gentlemen are not all Marxists of the same brand and some of them may not like the atmosphere of the Moscow type Marxism, perhaps Havana or Peking will suit them better. It may be very exciting to see on T.V. this as the first attempt to establish "contact" with the 700 million Chinese "revolutionaries" after Mr. Trudeau has arranged his diplomatic recognition of Red China.

It could be a most inspiring picture to see Canadian student revolutionaries sailing "free of charge" on ships carrying cargoes of a good grade "Capitalistic Wheat" and delivering it to 700 million starving but happy Maoists cheering them on command.

Let's take cultural exchange seriously and try to put every Canadian activist in surroundings to his liking.

E. Baranowski





Leacock Building excavation, where a 30-foot fossil and the rare mineral, dawsonite, were uncovered. Redpath Museum at the left, Morrice Hall in background.

## MINE SPECIMENS AND MICROSAUR TEETH

by Louise S. Stevenson

The fluorine composition of microsauroteeth and the origin of uranothorianite from the Yates uranium ores of north-western Quebec are among the varied research projects carried on by the Geology Division of the Redpath Museum. Because of the variety of specimens that come to the Museum and the wide range of geological material under the care of the Curator of Geology, the research is often inter-disciplinary and done in collaboration with specialists in different fields.

A continuing interest of the Museum ever since its founding in 1882 by Principal Sir William Dawson, a very distinguished and gifted geologist, has been the study of some of the interesting minerals and rocks found on the McGill campus.

The campus is the type locality of the mineral, dawsonite, a sodium aluminum carbonate collected by Dawson a century ago, and named in his honour by B. J. Harrington, the first chemistry professor at McGill, who published a description of the new mineral in 1875. Although Dawson was the first to recognize the unique character of the material, specimens of this mineral (labeled "tremolite") were included in the mineral collection of Dr. A. F. Holmes, one of the founders of the Montreal General Hospital, whose private cabinet was acquired by McGill in 1856. Both Dawson's and Holmes' specimens came from a small outcrop on the McGill campus adjacent to the Arts Building, where dawsonite was found as bladed crystals and rosettes covering the joint planes of a feldspathic dike. This dike, approximately five feet wide, cuts through the Ordovician (Trenton) limestone almost vertically, and appears to be one of the many Cretaceous dikes associated with the Mount Royal gabbro-syenite stock. The original outcrop is now covered by the west wing of the Arts Building, but the same dike was found at greater depth when the Canadian National Railway's tunnel through Mount

Royal was constructed. However the excavation for the Leacock Building in 1963 provided an excellent opportunity for Museum geologists of the present day to see the dawsonite in its field occurrence, as the dike extended underground in that direction. Blasting revealed unaltered material for a depth of some 25 feet, so that field relations could be well observed and thin sections made from specimens taken at regular intervals across the feldspathic dike in which the dawsonite occurred. For the first time it was possible to make petrographic studies leading to an understanding of the mode of origin of the mineral.

The Leacock excavation also presented the Museum with an interesting but, unfortunately, temporary outdoor exhibit. When the bedrock of Trenton limestone was reached during excavation for the central part of the building, a very large fossil nautiloid shell showed up as a dark grey cone embedded in the lighter grey limestone. This large cephalopod, a relative of the giant squid, had a cone about 10 inches in diameter and more than 30 feet long. These nautiloids were among the marine animals that lived in the warm, shallow sea that covered the Montreal area some 400 million years ago. Unfortunately close study of the fossil showed that it was in a very poor state of preservation and the specimen was not worthy of quarrying. However Museum visitors may get some idea of what such fossils were like by viewing the Montreal Sea Floor diorama, where nautiloids are shown as they would have appeared in life.

Another duty of the Geology Division of the Museum is to act as a clearing house for specimens collected in the area which are thought to be meteorites. Although no true meteorites have as yet been found in the Montreal region, a great variety of peculiar-looking rocks, thought by the finders to be meteorites, have been identified. Because of the variety of industrial plants in Quebec and the large number of freighters using the St. Lawrence Seaway, a number of

types of slags, mattes, and other man-made products can be found around Montreal and are often mistaken for meteorites. These are frequently hauled in trucks or railway cars to be used as earth fill, or may be used as ballast in freighters, so that they are often picked up by collectors far from the original source.

The Montreal Gem and Mineral Club, an organization of interested amateurs, meets at the Museum on the first Thursday of every month, and holds field trips on several weekends during the field season. This group has been largely instrumental in preserving rare minerals that might otherwise have been destroyed during quarrying in such places as the Desourcy quarry at St. Hilaire and the Francon quarry at St. Michel, Montreal Island. More than 100 different mineral species, including several rare or new species, have been collected from the St. Hilaire quarry alone, and many of the finest specimens obtained on field trips are presented to the Museum for its permanent collection. Now on display at the Redpath Museum is an excellent specimen of Weloganite, a new strontium zirconium carbonate mineral from the St. Michel location, which occurs as sizeable yellow crystals in vugs; this was presented by Club members.

The present research of the Geology Division includes detailed study of manganese nodules from the *Challenger* Expedition, which were recently discovered during reorganization of a part of the older collections. These specimens were presented by Sir James Murray, leader of the Expedition, to Sir William Dawson shortly after they were collected in 1875, and are thought to be the only specimens in Canada from this pioneer oceanographical expedition.

Mrs. Stevenson is curator of geology for the Redpath Museum.

## campus

**CANADIAN UNIVERSITY MARINE RESEARCH CENTRE**  
More than 30 Canadian universities are planning to combine resources to develop a marine research centre at St. Andrews, New Brunswick.

The centre will enable large numbers of students from universities in Ontario, Manitoba, Quebec and the four Atlantic provinces to study the practical application of skills learned in the classroom as well as introducing them directly to the marine sciences.

The St. Andrews' centre will be known as the Huntsman Marine Laboratory and it will be situated close to the Fisheries Research Board station. It has been named in honour of Professor A. G. Huntsman, a world-renowned marine biologist formerly with the University of Toronto. The centre recognizes Dr. Huntsman's initial interest and foresight in establishing a small research centre at St. Andrews 41 years ago.

The planning committee for the new centre hopes that a large marine consortium will develop in Canada with co-operative marine laboratory sites from the Arctic to the West Indies. Such a network of sites will allow Canadian university students and faculty to broaden their outlook on flora and fauna of the North American continent by offering adequate facilities to work under any climatic conditions.

Already this network is begin-

ning to fill out with the McGill Bellairs Institute in Barbados, the Marine Research Laboratory of Memorial University in Newfoundland, and the Université de Laval stations in the Gulf of St. Lawrence.

Chairman of the universities' organizing committee for the new centre is Professor Keith Ronald, chairman of the department of Zoology at the University of Guelph. Dr. Maxwell Dunbar, director of the Marine Sciences Centre at McGill, is a member of this committee.

### AMERICAN MEDICAL STUDENTS AT CANADIAN SCHOOLS

The following item is reprinted from *The British American Journal* of 1862:

"We are not much surprised to find that American Medical students are seeking the completion of their studies in our Canadian schools. Those who are not sufficiently advanced to follow the army in some medical capacity must do so, to avoid the conscription act, the effects of which, while it would entail a remission of their studies, would at the same time compel a servitude in the ranks on the part of a large number. This is probably another reason super-added to that adduced by our daily contemporary, the *Commercial Advertiser*. What influence the deplorable troubles of our neighbours will exert upon the opening classes at McGill University remains to be seen. We quote the following from the daily periodical alluded to:—

*Arrival of Kentuckians*—On Saturday last, eight young men arrived in this city from Kentucky,

for the purpose of attending college. It is probable that many others in the States will avail themselves of the peaceful condition of this country to pursue their studies in our colleges. (*Toronto Leader*.)

One gentleman from Kentucky and a few other Americans are attending the Medical School of Queen's College in Kingston. They seek freedom from the turmoil of war which distracts their own country (*Commercial Advertiser*.)

### FINANCIAL RESEARCH INSTITUTE FAR INTO THE BLACK

Professor D. E. Armstrong recently told the Montreal Society of Financial Analysts that the McGill-organized Financial Research Institute (FRI), a co-operative non-profit venture to provide Canadian companies with big-time financial research capability, has reached an "off and running" stage and is "further into the black than most computer service companies."

FRI is managed and controlled by its member firms and co-operating universities (McGill, York, and Toronto). Its data banks include annual files of 1,800 U.S. industrial companies, 100 U.S. utilities, and 400 Canadian industrial companies. There is a quarterly file on 900 U.S. companies.

The next stage is for 2,700 U.S. companies on an annual basis and 1,800 by quarters. It also will acquire a North American security price file that will contain price and other information on between 6,000 and 8,000 securities.

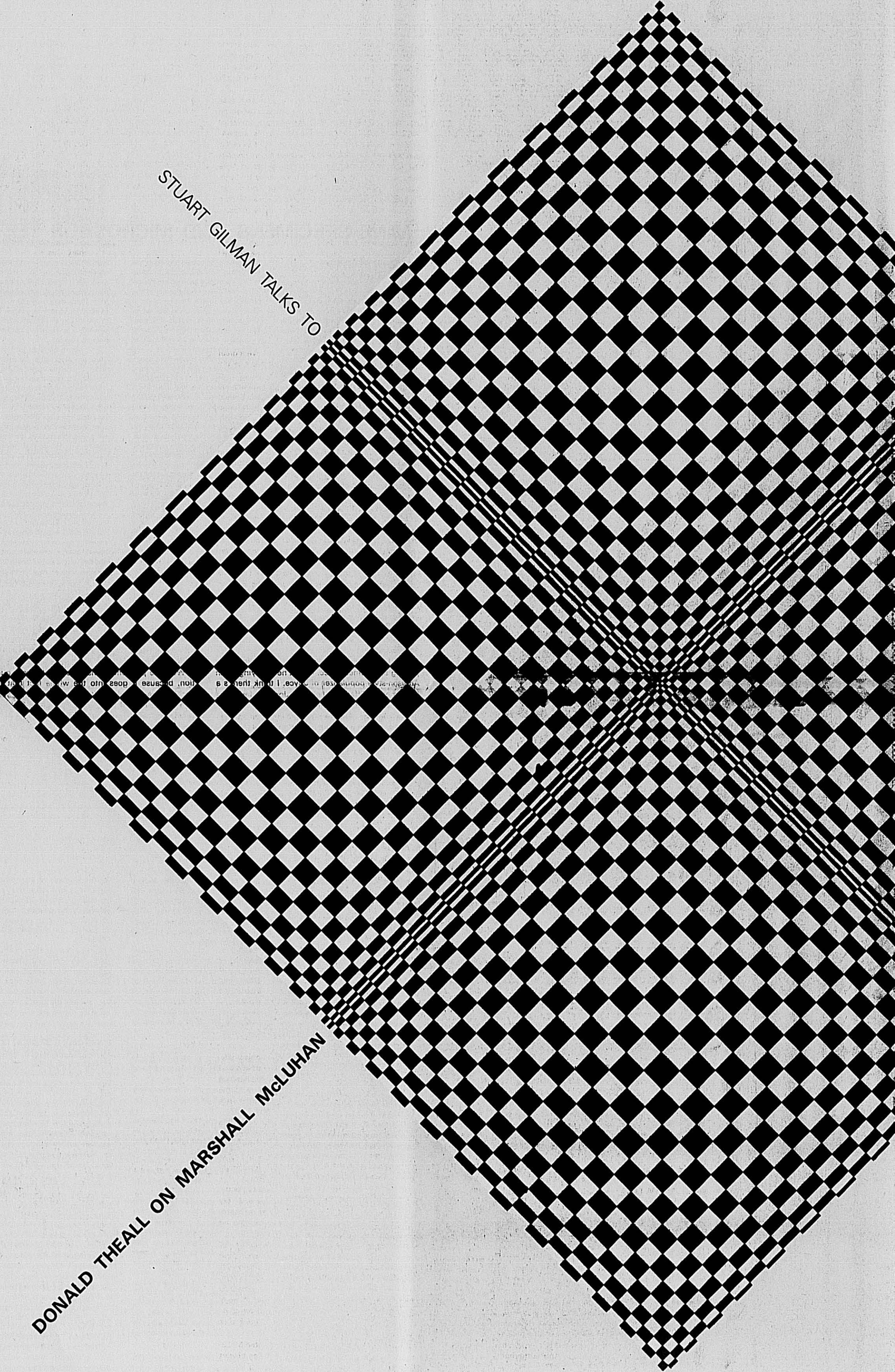
The goal of FRI is to provide financial institutions with computer research and education sup-

continued page 7



STUART GILMAN TALKS TO

DONALD THEALL ON MARSHALL McLUHAN





AND OTHER THINGS

CONCLUDED  
FROM  
LAST WEEK

**GILMAN:** I'd like to know how you evaluate McLuhan, what you think is the importance of McLuhan.

**THEALL:** I think the major importance of McLuhan is twofold. First, the fact that he was the first person to force our attention seriously on certain problems connected with media, connected with the type of environment we live in, connected with the importance of the arts as an instrument of exploration and change in society. These questions weren't being handled seriously, in the way McLuhan has brought us to do so. Secondly, he is a man with considerable intuitive insight into the social order, and he has a way of expressing his insight, somewhat like a prose poet. (I've described him frequently as a prose-poet manqué.) I think that this prose-poetry, or prose-poetry manqué, has the value of most poetry, providing a way of seeing through the language, into the social and psychological complexities of the world around us. His overall treatment of these has been his great downfall—a tendency to be lured beyond clowning into triviality, a tendency to treat the trivial insight with the same value as the perceptive and important insight.

There is a strong ingredient of fascism behind McLuhan, which links up with the degree to which he is inspired by people like Wyndham Lewis and the southern agrarian critical movement, as well as perhaps tied up in some of his deep interests in medieval Catholicism. Fascism is the wrong word, I suppose authoritarianism is what I really mean. And this parallels a very deep sensuous and sensory involvement in the world around him, and in wanting to awaken people's senses to that world.

In some ways he shows a very similar kind of schizophrenic tendency in this area as Ezra Pound, who had the same sort of dilemma in his commitment on one side to a reasonably authoritarian or totalitarian system of government, and on the other side to this very strong celebration of the person. So that

McLuhan becomes doubly attractive, and he attracts different people for different reasons, and therefore perhaps attracts a large amount of his audience for the wrong reasons. Is that helpful? I don't talk succinctly on McLuhan easily, I know.

**GILMAN:** The thing that strikes me is it seems as though the medicine man, or the prophet, when he is accepted by his people, is the ultimate arbiter of progress. I think that's where McLuhan's authoritarianism or fascism or whatever you want to call it comes in. He commands such respect for his prophecies that in a sense he is controlling direction. If he were to say, "The automobile is not going to disappear—I've made an error. It's not going to disappear. It's going to become 5 times its size," I am sure some company would go ahead and manufacture automobiles 5 times the present size.

**THEALL:** This gets us into another problem, what McLuhan can and can't do. McLuhan has had a great deal to do with technological and social progress. But I suspect that his influence in the area of intellectual progress is considerably less.

McLuhan in his earlier work was a highly academic person. Something like the "Gutenberg Galaxy", no matter what its errors of scholarship may be, is fundamentally an academic book, and shows a man with a considerable amount of erudition and academic control. The later McLuhan is neither academic nor intellectual, to the same extent. He may have a great deal of influence over artistic progress, because the artist is going to be interested in his poetry, and is going to tolerate his amateur sociology, whereas the other kinds of intellectuals are going to find a great deal of his theorizing intolerable, as, say, Norman Mailer does, or as, of course, more serious—not more serious but—more university-oriented intellectuals would.

Yet you still would have great difficulty denying McLuhan the role of a reasonably successful descriptive sociologist. Which is perhaps merely a lifting of the techniques of literary criticism which were used in the forties and fifties, and applying them to social phenomena and to popular culture.

**GILMAN:** I think the thing that's happened is we don't devote much time to detailed analysis. The most important thing is "what do you have to say?" And "I'll tell you if it's right or wrong. I'll tell you if we can use it or not." It's as if the recent McLuhan—the McLuhan of the past few years—is merely creating these incredible prose-poetic insights, and is offering them up as fact, and analysis is just unimportant. I don't even think it matters to him whether he's right or wrong.

**THEALL:** No. It doesn't.

**GILMAN:** It's a question of language. He's playing with language.

**THEALL:** He's playing with language. He thinks he's playing as James Joyce. I think he's playing as an Addison-style popularizer of Joyce. I think there's a fundamental difference between Joycean language and McLuhanesque language.

The language of Joyce is not the kind that an intellectual analyzing it ultimately is going to find irresponsible. If he's careful, he's going to see it becomes deeper and deeper and more and more complex. Joyce and McLuhan both analyze the media, but everytime McLuhan picks up some of Joyce's use of this, as he does, for example, in the "Global Village," it becomes a reductive thing. The Joyce thing gets flattened out.

McLuhan finds himself in more traps than Joyce. Joyce would know better than to hypostasize the media as if they were forms, in the same way as we have done with the fine arts, as if they were forms, or with genres as if they were forms. I'm speaking here now of Platonic forms. Obviously just as Croce could question the generic fallacy, you could question the fallacy of the categorization of the fine arts or the fallacy of media categorization that McLuhan goes into.

**GILMAN:** Where would you say is McLuhan's main error? Where is he the most dangerous, put it that way, because, after all, so many people are listening to him.

**THEALL:** I think he's the most dangerous when he tries to lure us away from value considerations. His remarks on television about Viet Nam are often cited in this. The idea that if there were a moratorium on television and photography in Viet Nam it would cool the situation down. This could be interpreted first as suggesting a type of censorship, secondly, indicating a kind of moral callousness. I know Marshall too well to think that he is genuinely morally callous. But in his great effort at objectivity, or pseudo-objectivity, he will often talk in an apparently value-free way. I think that to the degree that he manages to eliminate for other people these problems of value, or to the degree that he contributes to over-simplifying, there's a bit of the ad man about McLuhan.

"The medium is the message," kind of thing. It's a superb phrase—a wonderful piece of poetry. You can play, "The medium is the message," and "the medium is the message," and "the medium is the mass age," and it all works out very neatly. But, fundamentally, the technique is a kind of cross between the technique of advertising and the technique of poetry. And, to this extent, it can be very effective and very memorable. But it can conceal to many the complexity of the rational situation that McLuhan is dealing with. Again, he wouldn't care.

**GILMAN:** One of the basic ideas of McLuhan, of course, is that today people are radically different from people several hundred years before, radically different from people several hundred years before that. I feel that we face pretty much the same problems today as anybody ever faced before, and that anybody will probably face in the future. I mean in terms of relating to each other. In other words, I think that is where our real problems lie.

**THEALL:** Oh, yes, this I would certainly agree McLuhan can be very seriously faulted on. It has always bothered me how the human person doesn't seem to matter to McLuhan. The trouble is, he's written so

much, and there are so many exceptions to anything you say.

He had a piece, an essay, somewhere, on the subject of love, in which he seems to examine the human person in a very different kind of way from most of his works. But if I understand the major bent of his work, this kind of human interest, or interest in the human person, is completely lacking and, well, he's not interested enough in the whole problem of humanizing technology. Though he has inspired others to do this. It's always interesting to see a John Cage or a Claes Oldenberg, or Steven Vanderbeek, who worship McLuhan, but whose work is a very different kind of thing from McLuhan's. It may be, as McLuhan himself would say in defense, he left out that kind of human dimension because it's obvious. But it's always apparent to me when I read Joyce that at the heart of Joyce is the eros, the light, in the human person, whereas I'm not convinced that this kind of vision is in McLuhan. This is why I think Wyndham Lewis, and not Joyce, is his more primary influence. You know, if you go back and read "Time and Western Man," after all, it's first-run McLuhan. **GILMAN:** I'm very influenced by the stylistics of McLuhan. I think any writer today must be. He can't escape it. If he doesn't want to say that, he might want to say that he's alive to advertising, or to pop music, and so, he might as well say, to McLuhan. It covers it all.

**THEALL:** Oh, there is that in the style, but then again, you see, I go back to my point, that it's pop Joyce, which Addison—you know, the popularization of Locke and of the Neo-Augustan synthesis—well, it is the same thing. I mean, Addison was written for the middle-brow man of the 18th century. McLuhan is the sort of Playboy equivalent for the twentieth. You know—the people who read Playboy are not necessarily going to read Finnegans Wake.

## THE STRUCTURE OF THE UNIVERSITY

**GILMAN:** I wonder if there's a solution. Nobody's answering the question, as to whether our university structures in themselves offer a solution to the present crises.

**THEALL:** But they don't. Because I was interviewing as part of the Academic Planning Committee a year ago, at a time when no one could allege any problems, or that this was going to be a perpetual problem, as they do now. And you see, talking to the Architecture School, they were furious about the environment. I mean, this was one of their major concerns—"why are we in Architecture School when we have no control over the environment that we're working in, and when this lack of control is damaging the institution we're working for."

Well, the problem is not a simple question, because it goes into the whole fact that the Architecture School hasn't been consulted for years in a proper kind of way.

**GILMAN:** How do you establish free form architectural structures?

**THEALL:** I don't know. The trouble is that people—well, I do know in part. If you want to erect an interesting kind of communications centre or a theatre centre, or something of this kind, if it were within the tolerance of universities, it could be done very cheaply, by using a geodesic dome. Geodesic domes are attractive, you know. But can you imagine suggesting dropping a geodesic dome someplace on the campus? I just can't.

I think a geodesic dome gives you a lot of free form structure. This is why Fuller did it. I don't think it's the only structure. I think it'd be pretty boring if we got all geodesic domes. But I think you could find many interesting forms.

## ENGLISH DEPARTMENTS

**GILMAN:** Will English Departments incorporate films and television as extensions of literature?

**THEALL:** I think ideally they should. I managed to get the University to bring Walter Ong here as the Macdonald lecturer a year ago, mainly because Ong like Raymond Williams, like Richard Hogarth, like McLuhan, sees the whole spectrum of the media of expression as absolutely essential to relevant study of literature.

He sees the kind of relationship that one of our professors here in Elizabethan drama used to see between Elizabethan-Jacobean drama and modern film, not that film is drama, but that film occupies the same cultural role in the late 50's and 60's, as did Jacobean drama.

I think there's going to be an increasing number of people who think and feel this way. It seems to me that this changes the quality of scholarship today. For example, a modern scholar working in the area of Pope studies has an entirely new sensitivity to the meaning and status of the Nunciad and the Pope Canon, because of a new awareness of the form and nature of the book, and the ability to see the whole book as a satire, and not just the poem within the book.

In a similar way, you've gotten in modern scholarship a much more integrated ability to study Blake's engravings in relation to their texts, such as Jerusalem, and to see this as an integrated work of art, and not as a poem, divorced from the engraving work. This is a very vital kind of change in sensitivity.

## ACADEMIC OPPORTUNISM

**GILMAN:** How do you distinguish between the opportunistic academic, who is getting in on the ground floor of teaching contemporary culture, and the really incisive academic who has integrity when it comes to analyzing the properties, the structures, of contemporary culture?

**THEALL:** Well, this is always difficult. I think that to

continued next page



# TALKING TO THEALL

continued

take two people who are marginal to the McLuhan kind of orbit and compare them might be one way of doing it. A reasonably little known, but I think extremely fine, work on popular culture is Reuel Denny's "The Astonished Muse." Most people don't know it, but it has an interesting kind of history, because Denny's book came out of the same background as McLuhan's "Mechanical Bride," and he was at that time an English teacher, a professor, since he was a poet and not practicing as a professor of sociology which he later became when he worked with David Reisman on writing "The Lonely Crowd." But what Denny did, like McLuhan, was to take the skills of literary analysis and turn them onto popular culture. Now, anybody who reads Denny's book finds an extremely serious sense of scholarly responsibility, which is part of the reason why it received even less attention than the "Mechanical Bride."

The Mechanical Bride was showy, this was not. I think you could contrast that with Tom Wolfe's "Kandy-Colored Tangerine Flake Baby." I think that Wolfe, as someone who is a journalist, does not have a scholarly quality, does not have a kind of academic quality. I'm not saying Wolfe is bad. I'm saying that if Wolfe were in an academic community and only doing that kind of thing, you wouldn't have too much difficulty recognizing him as an opportunist. But the real difficulty is that there's always the other kind of opportunist who exists in any area of scholarship, whether it's old or new—a man who does a hundred little things that seem to be important to scholarly fashion of the moment, and manages to amass these while not really developing any integrated or worked-out position. This kind of person would be very difficult to spot in any situation. That's why universities have periods of probation, but even then, this doesn't mean that such a person would be spotted.

There are some kinds of opportunism that you end up having to live with, in order to have real originality and real creativity exist. It's when you try to stamp out that type of opportunism, to enable only purity to exist, that you run into difficulty. It's not a simple task to assess academic quality, no matter what people may allege, and nothing is a clearer example of this than the fact that many excellent academic philosophers, or many excellent academic writers, will go for a long period of time unrecognized. Some of the very fine studies in English on stylistics in the early 30's were written by George Williamson, who went reasonably unrecognized in the field for a long period of time, mainly because of accidents of his position vis à vis the fashionable criticism of the time.

## STYLE, STRUCTURE, AND LITERARY ANALYSIS

**GILMAN:** I'm sure there are a lot of people like myself who often wonder, despite the fact that we indulge in the same kind of activity on a very superficial level, about the actual use of the stylistic approach, or the structuralist approach, or generally speaking, a highly analytic approach to literature. I notice that you yourself use a structuralist approach, and I know from speaking with you that you are very finely analytical. Do you think that that is the best way to go about understanding literature?

**THEALL:** I don't think that's how you do it. In other words, I think if you start arguing about that, you have

to understand the fact that a mathematician, when he goes to do his work, doesn't necessarily work by little analytical steps, but may very well get a great global insight, and then go and exfoliate the insight through all the necessary steps and proofs that are required to bring them to be. I think the same kind of thing happens here. In other words, if you can't really engage with the work as a totality, and have insights about it before you start talking about all kinds of analytical and structural matters, then your analysis and structure ends up to be mechanistic. So that, it seems to me, really, what structure and analysis comes to be, if it's a value, is a way of exfoliating all the detailed richness of this particular object, or this particular text, as a cultural thing, or as an intellectual thing.

This has a very specific kind of justification. It's the only way we come to *understand*, in the fullest sense. On the other hand, if we can't first understand in this intuitive sense, we can't teach a student to grasp a film's value, or grasp a book's value, and not only value, but to come to some kind of terms with what is going on there, and how it relates to large social and psychological issues. Only then analysis is ultimately meaningless. On the other hand, if we leave the whole issue at the top of the spectrum, the whole differentia that makes it what it is, that makes it worth knowing, disappears, and one has no way of rationally or intellectually exchanging information about that. I think that's a very great loss.

**GILMAN:** What about the chap who hasn't got the ability to rationalize his theses?

**THEALL:** Why, I don't see any reason why everyone has to study anything at that kind of level. All I'm saying is, if you're going to carry on intellectual dialogue about that kind of material, you're going to have to be able to carry on this type of act of approximation and accommodation, in order to do it. For the person who can't do it in a certain area, this I do not think is necessary to his being an adequate person, or a very fine intellectual in some other area, though I may distrust people who have no abilities in the areas of the arts and the social sciences analytically.

But it seems to me that the problem then is for him to discover that and to accommodate his interest to that. I don't see, you see, why, beyond a few very general courses, somebody who isn't interested in the arts in a very detailed manner. Now, you may come back and say, well, what about the creative person? Well, that again is a very different thing. There is such a thing as creative ability which may not be accompanied by analytical ability. It may be why creative writers sometimes are not always profound intellectuals or thinkers or manifesting shrewd analytical judgement. But, I'm not sure that you can easily say that the creative work is an automatic outgrowth of the analytical studies. But I'm sure you can't say the opposite either. There are some film makers, for example, to take a very modern field, who can have a very intellectual analytical approach to film and still be very good creative film makers. Stan Brakhage is an excellent example of this. To a lesser degree, I think Fellini is an example of this. But there are others who can't begin to understand in those terms what they're doing, yet who can do it very well. I think, however, it could be argued that good synthesis is merely another kind of approximation to a problem,

but one which operates at perhaps a less conscious level than the analytical.

**GILMAN:** Taking analysis as an extreme form of content discussion, then it seems perfectly justified on every level. Of course, a lot of people will say that analysis provides the truth. They're not looking at it as a sort of extension of content.

**THEALL:** But the analysis, I mean, the whole thing is very complicated. The work of art itself is a system of abstraction. It can't be anything else. It's a system—a very complicated system. No matter how real your living theatre may seem, it isn't real. It's an abstraction. The very vitality and life of it depends upon the tension between its being a set of abstractions and the totality of its feeling. Well, once you've had this set of abstractions, to then say that a way of coming to understand this set of abstractions is to create a series of devices, or tools or instruments, to more and more closely approximate the totality that is the abstract system of the work, doesn't seem to me to be unjustified at all. It's as if you inscribe a figure in a circle, the more sides a polygon inscribed in a circle has, the closer it approximates the circle. Well, that's an overly facile, slightly misleading analogy, but it suggests, I think, that the more analytical tools you have, and the more ways you can interrelate them, the closer you can reproduce the abstract system that is the work. And if anyone says it isn't an abstract system, it's mainly because they don't understand abstraction. I mean, it's perfectly possible for me to say as an artist, that what I'm doing is not abstract, it's *real*, it's vital. Well, in that sense, it is real and vital. But you just don't understand abstraction.

**GILMAN:** The thing that bothers me is that form, structure, these qualities may all be nonsense ideas. It could be argued that reality is unrepeatable, and dictates its own structure, and provides a structure for each and every new situation. For any academic, therefore, to try to sit back and discover structures, forms, or whatever, in art or reality is just nonsense. The artist who has an analytic approach, who has made some kind of analysis has a sufficient but not necessary condition for creating a work of art.

**THEALL:** I think the first thing you say about something like that is, of course, that it not only makes the academic study of the arts and the academic study of society irrelevant, but it also, in a sense, makes the whole journalistic activity of criticism or discussion or talk about the arts, or even conversation about the arts between individuals irrelevant. And I think the ultimate end point of that is to reduce the arts themselves to a very low point of relevance.

It seems to me that things that people are unable to talk about, when talk to me is an extremely important thing between people, is ultimately bound to take on a very low level role in society and in the life of man, and I don't think this is true of the arts. The very fact that the arts create forms or structures which people can probe, which they can play with, which they can investigate, gives them the power they have. So if you start arguing that to try to carry on some kind of activity in relation to that is meaningless, you are going to take a great deal of meaning out of life.

## POET'S CORNER

Submissions are welcome from anyone who belongs to the McGill community. Manuscripts should be typewritten and the author's name, address, and telephone number printed clearly on each submitted sheet.

Stuart Gilman edits

## HARVEY MAYNE: TWO CYCLOPSIAN VERSES

### CYCLOPS 1

Translation: Cycle loves Oolos.  
But Oolos hates Cycle.  
Oolos is a dancer.  
Oolos polkas.  
But Cycle polkas very sloppily.  
Cycle and Oolas *very much* despise Ookoops.  
Why?  
Ookoops is a freak! Ookoops has two eyes!

Original: Cykle lops Oolos.  
Sup Oolos cosoos Cykle.  
Oolos os dancer.  
Oolos polkoks.  
Oooo Cykle polkoks oooo slopkook.  
Cykle ook Oolos *colllll* cosoos Ookoops.  
Svy?  
Ookoops os pkook! Ookoops los pooo sooses!

### CYCLOPS 2

Translation: What do bagels do in winter?  
They go  
on organized  
flying saucer tours  
to Miami Beach.

Original: Schwarz yossel-donuts waste in burrrrrr?  
Hooch flit  
nut wasted  
schwimmer-schwammer wastetrips  
to Mendel Balm.



## EXCELLENT PRODUCTION BY MCGILL OPERA WORKSHOP

by  
Steven Freygood

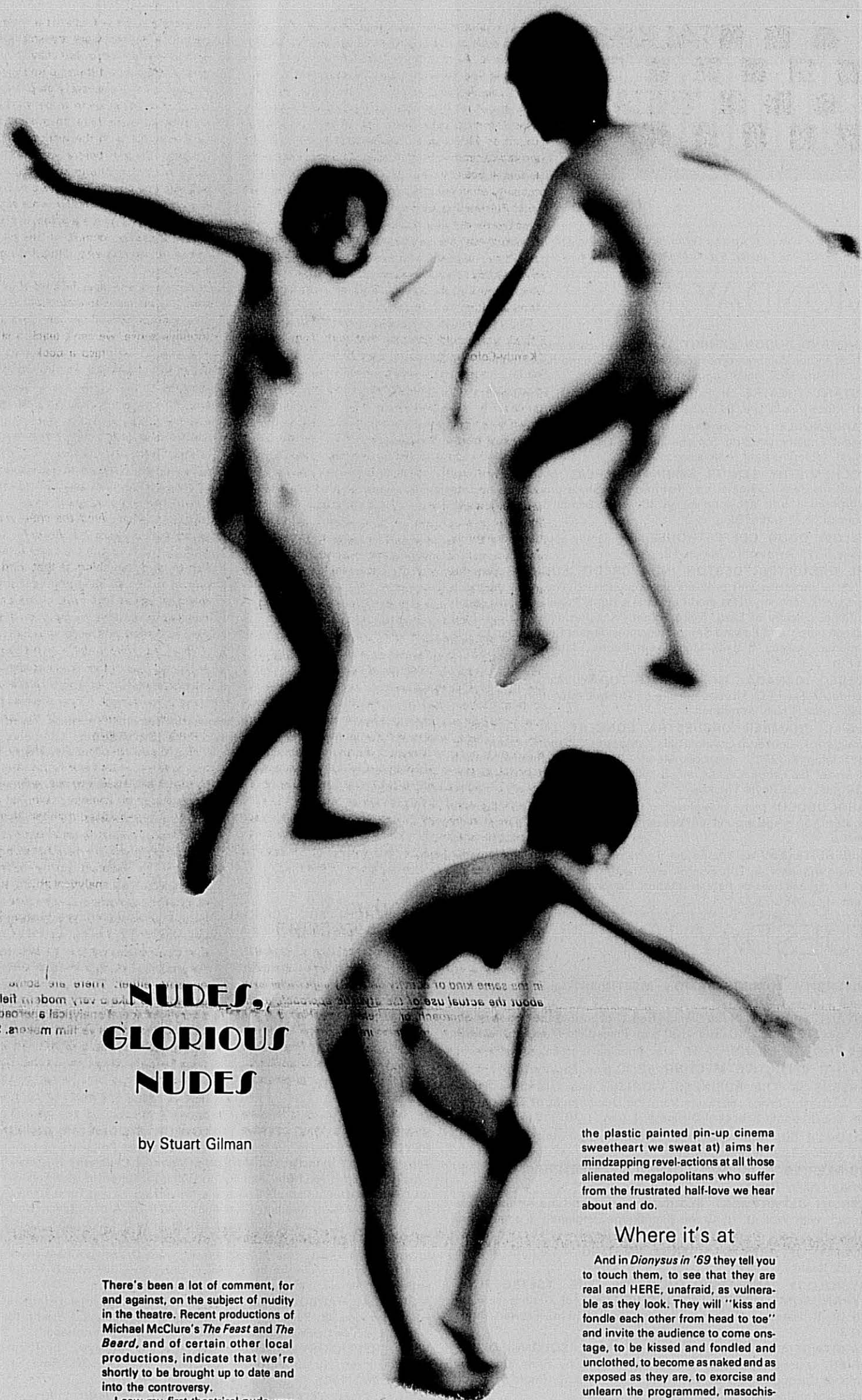
The McGill Opera workshop's performance of the Bach "Coffee" and "Peasant" cantatas was the most imaginative, coherent, and musical I have yet seen given by this group. The workshop's director, Luciano Della Pergola, demonstrated two important ideas, that a concert can be turned into a public event, and that a good opera presentation needn't depend on brilliant singing or a large budget. The whole production was so well balanced that any inadequacies of performance never disturbed the total effect.

Of course, the most striking feature of the production was the set, designed by Felicity Blatt and built by students of the Faculty. A unique design, it was really a stage within a stage, a bit of some rococo eighteenth century opera house with the burghers in their boxes decked out in wigs and finery. This "audience" played by the opera chorus should be given credit as actors. They ogled each other, they told jokes, they flirted with their fans, and at the end of each number they applauded in the most genteel manner. In short, they played the perfect eighteenth century audience. While the set was trimmed in baroque style it was basically a simple design. Although some of the students apologised for not putting more work into the set, it is just as well they didn't for the set was entirely in proportion to the rest of the production and never dominated it. In the "Peasant" cantata transparent curtains were used to mask a tableau of silent revellers. Throughout, properties were simple but effective.

As usual, Della Pergola's stage direction was meticulous and highly imaginative. The cantatas have rarely been adapted for stage presentation. As well as sets, Della Pergola added some fifteen new characters. Of these the most intriguing was that of a small Arab boyservant in the "Coffee" cantata. The part was charmingly mimed by Laurie Slapcoff who last played, I am told, with the La Scala company. Even the musicians were costumed. As in the production of "Rita" the action consisted of very good slapstick. Every gesture, every movement was, if not completely relaxed, considered in advance and well rehearsed.

Eugene Plawutsky, who conducted a small string and wind ensemble, kept up a good dramatic pace. If their playing was far from perfect, the players always recovered well from their mistakes. The singing was pleasant and disciplined. It would be unfair to single out any of the vocalists for special mention since one of the best qualities of the performance was the ability of the vocalists to work well together. Sharry Flett as Lizzie in the "Coffee" cantata showed some promise in her first appearance with the Opera Workshop. The rest of the singing cast, all of them worth hearing again, were David Gordon, Leo Paul Rodrigue, Ginette Dulac-Champagne, and James Hutchinson.

In addition to the directors, Edith and Luciano Della Pergola, credit is certainly due Mignon Blume and Ina Hazen who helped train the cast in diction and movement respectively.



## NUDES. GLORIOUS NUDES

by Stuart Gilman

There's been a lot of comment, for and against, on the subject of nudity in the theatre. Recent productions of Michael McClure's *The Feast and The Beard*, and of certain other local productions, indicate that we're shortly to be brought up to date and into the controversy.

I saw my first theatrical nude way back in 1963 at the Lamda Theatre in London. The Royal Shakespeare Company's Experimental Theatre, directed by Charles Marowitz, presented a series of "cruelty" sketches.

As a historical footnote, this production contained Marowitz' *Hamlet*, with Canadian actor Alexis Kanner (Ernie Game) in the title role.

### President Kennedy

One of the sketches was on the death of President Kennedy. Glenda Jackson, of *Marat / Sade*, fame, portraying Jacqueline Kennedy, stripped to bare bottom and took a ceremonial bath. It was the furthest thing from obscenity than anything you could hope for, despite the fact that there was a great deal of sexual play and violence.

The nudity, if anything, was anti-erotic—a natural consequence of actual flesh in a piece of legitimate theatre.

Strange as it may sound, I am certain that many who object to nudity in the theatre do so simply because they do not find it erotic. They want to maintain the effective, masturbatory sexual suggestion which is the business of most costume designers and makeup experts.

### Voyeurism

Theatrical or cinematic sex is erotic only when it is, in some way, fetishistic.

the plastic painted pin-up cinema sweetheart we sweat at) aims her mindzapping revel-actions at all those alienated megalopolitans who suffer from the frustrated half-love we hear about and do.

### Where it's at

And in *Dionysus in '69* they tell you to touch them, to see that they are real and HERE, unafraid, as vulnerable as they look. They will "kiss and fondle each other from head to toe" and invite the audience to come onstage, to be kissed and fondled and unclothed, to become as naked and as exposed as they are, to exorcise and unlearn the programmed, masochistic ritual that is the normal experience in the cinema, theatre and bedroom.

The idea that explains and perpetuates the New Radicalism is that of "rationalization." New Theatre Nudity and Aggression are part of that process. The rationalization here is concerned with eliminating our morbid and neurotic relationship to the "other" human body, our own, and to the sociological body around us. It questions the total social structure as much as the individual psycho-structure. Dressing down to actual flesh, it hopes to humanize our attitudes and re-vitalize our sensitivity.

### Let's be beautiful

Twisted by the obscenities of Hollywood and the conventional stage, by pinup posters and magazines, the bedroom performance becomes an Artaudist psycho-dynamiac Theatre of Cruelty. Twisted by the Corporate State and Capital, the social performance is an unredeeming Revenge Tragedy. Against these two theatres is New Theatre Nudity and Physical Touch, which are part of the let's-get-together and let's-be-beautiful message of the Cool Generation. It's one of the better things they've been able to say.

### Fearless nude

In *Hair*, for example, nudity conveys an opening up and sharing out of the mind and spirit. It is a statement of vulnerability and fearlessness to a society which hides its physical and psychic flesh in the folds of synthetic fibre and arbitrary custom. The nude as a symbol represents a shedding of inter-personal artificiality and social impersonality.

The casual nude onstage (who is anyone's daughter and anyone but

## campus continued from page 3

port at a level equal or superior to that of the largest North American firms at a cost which most Canadian firms can afford.

### TAX RELIEF FOR THE ARTS

The Canada Council has recommended to the Federal government and all provincial governments that they alleviate the present tax burden on artists and arts organization. Its brief proposes changes in laws governing income and sales taxes, import and succession duties, amusement and gift taxes. The Brief follows the Royal Commission on Taxation (Carter Report) in recommending that the right to average income over a five year period should be extended to all payers of income-tax and that provisions for deductible expenses be extended to wage-earners. The Council adds that some artists are particularly entitled to these concessions because of radical fluctuations in their incomes and the very nature of their work.

Other recommendations for income tax revisions are directed towards encouraging stepped up private support of the arts. For example, the Council says that the arts now account for only 2 per cent of corporate giving. According to the Brief, the "relatively small number" of wealthy individ-

uals and firms now giving the maximum 10 per cent allowable for charitable purposes could give even more if the ceiling were raised. It adds that these are the firms and individuals most likely to contribute to the arts. The Council recommends that the ceiling be doubled to 20 per cent. Pointing out that even a 20 per cent ceiling might not cover major single donations, such as an important art collection or work, the Council recommends further that amounts in excess of that given in any year be carried forward for up to five years.

In addition the Brief calls for:

- exemptions from federal and provincial sales taxes for artists, arts organizations and art-buyers;
- lifting of duties on works of art imported by Canadians and on arts materials imported by Canadian artists and arts organizations;
- amending provincial and federal succession duties and estate taxes to encourage bequests to charitable organizations;
- lifting amusement taxes on artistic performances subsidized by any level of government;
- a five-year trial run of a scheme to provide income tax incentive for capital gifts to arts projects by allowing a special deduction from income of 15 per cent of the amount given.



# coming events

17 MARCH TO 24 MARCH

Send notices, photos, of Coming Events to: Joy Macurdy, 392-5306, Information Office, McGill—by Tuesday, 5 p.m., one week in advance.

## MONDAY 17

**NORMAND HUDON EXHIBIT:** Last day of caricature and painting exhibit by the celebrated political cartoonist. Ground floor, Architecture Department, McConnell Engineering Bldg.

**INSTANT THEATRE:** St. Patrick's Day Special. 12, 12:40 and 1:20 p.m. Place Ville Marie. 878-2589.

**WARRENDALE:** Film sponsored by "3465." 3 p.m.—Room 204, McConnell Engineering Bldg. 5 p.m.—Leacock 132. 8 p.m.—Howard Auditorium, McIntyre Bldg. Admission 50¢.

**BIOCHEMISTRY SENIOR SEMINAR REPEAT:** Mr. N. Schiff will repeat his Senior Seminar on "Pentose phosphate production and its incorporation into nucleotides." 4:30 p.m., Demonstration Theatre, Room 903, McIntyre Bldg.

**YELLOW DOOR COFFEE HOUSE:** The Family—contemporary folk music. 3625 Aylmer. To March 19.

**THE DEFAULTING DEBTOR IN A CREDIT SOCIETY:** Seminar on social problems and professional approaches. Who pays the price for a credit economy? Has credit become a right? Panelists: Prof. Jacob S. Ziegel (Faculty of Law), Marc Forget (Vice-president of Household Finance Corp.) and Edward Smith (Vice-president of Cooperative Family Economics Assoc.). 8 p.m., Moot Court Room, Faculty of Law, 3644 Peel St.

**QUEBEC, CANADA, THE WORLD—TODAY:** Marianopolis 1969 Lecture IV. David C. Munroe speaks on Quebec education. 8:15 p.m., Good Counsel Hall. Admission \$2.

**MCGILL CHAMBER ORCHESTRA CONCERT:** Lili Kraus, piano, Geminiani—"Concerto Grosso Follia." Mozart—"Piano Concerto in E Flat Major, K. 271." François Morel—"Départ." Bohuslav Martinu—"Sextet for String Orchestra." Sibelius—"Rakastava" (The Lover). 8:30 p.m., Port Royal Theatre.

**BAROCOCOCO:** Mime play directed by Michel Poletti. The play was "written" on stage around pre-determined themes. 8:30 p.m., Union Theatre.

**UNIVERSITE LAVAL:** Troupe des Treize présentation de "Ici là-bas," création originale de Louis Bergeron. Théâtre de la Cité universitaire, Faculté des sciences de l'administration, Québec 10. 8:30 p.m. Further information, 656-2572.

## TUESDAY 18

**UNIVERSITY ADMINISTRATION MEETING:** 10 a.m., Room 609, Administration Bldg.

**INSTANT THEATRE:** "I Am Coming from Czechoslovakia," by Maruska Stankova. 12:00, 12:40, and 1:20 p.m. Place Ville Marie. 878-2589.

**MEETING OF DEANS:** 12:15 p.m., Principal's office.

**M.A.U.T. EXECUTIVE MEETING:** 12:30 p.m., Faculty Club.

**CAREERS IN THE BUSINESS WORLD:** Career talk sponsored by the Guidance Service. Speakers from the Government of Canada and from the Graduate School of Business. 1 p.m., L-26.

**DIALOGUE 30:** "But the Big Fool Said Push On." Ethics and politics. 1:15 p.m., L-132. Admission free.

**ENGINEERING ACADEMIC COMMITTEE MEETING:** 2 p.m., Engineering Faculty Room.

**GERMAN DEPARTMENT SEMINAR:** "Irony and the Arthurian Romance," with Prof. D. H. Green (Cambridge, England). 3 p.m., 3666 McTavish.

**FACULTY OF ARTS & SCIENCE MEETING:** 4:10 p.m., Leacock Council Room.

**PHYSIOLOGY AND EVOLUTION OF THE TSETSE FLY—TRYPANOSOME INTERRELATIONSHIP:** Dept. of Zoology seminar with Dr. R. Harmsen (Queen's University). 4:30 p.m., Stewart Bldg., S 3/3.

**REARRANGEMENTS IN THE LONGIFOLENE-ISOLONGIFOLENE SERIES:** Organic Chemistry Colloquium lecture by Prof. Sukh Dev (National Chemical Laboratory, Poona, India). 5 p.m., Room 10, Otto Maass Chemistry Bldg.

**THE CEREBRAL MICROCIRCULATION:** Sigma Xi lecture by Dr. William Feindel (McGill and M.N.I.). 8 p.m., Palmer Howard Aud., McIntyre Medical Sciences Centre.

**RELATION OF THE STUDENT TO THE UNIVERSITY AND THE COMMUNITY:** Part II—Biological Sciences students. Panelists: Dean S. B. Frost (Graduate Studies and Research), Dr. D. R. Varma and Dr. A. M. Tenenhouse (Dept. of Pharmacology), Charles Larson (student, Medicine), and Brian Sparks (graduate student, Biochemistry). 8 p.m., C. F. Martin Theatre, McIntyre Medical Centre. Open to all. Sponsored by the Post Graduate Student Society. 392-5747.

**MSO CONCERT:** Zubin Mehta conducting. Philippe Entremont, piano. Albeniz—"Triana, Navarra, Fête Dieu." Ravel—"Concerto in G Major." Saint-Saëns—"Symphony No. 3, Op. 78." 8:30 p.m., Salle Wilfrid Pelletier.

## WEDNESDAY 19

**BOOKS FOR BORDEAUX COMMITTEE:** Used books to be collected for library of Bordeaux Jail may be left at the front desks in MacLennan Library, Union Bldg. or Arts Bldg. 9 a.m. to 5 p.m.

**WOMEN ASSOCIATES:** French Conversation Group. 2 p.m., Peterson Hall. Further information, 731-7021.

**SENATE MEETING:** 2:20 p.m., Leacock Council Room.

**SEMINARS IN MECHANICS:** "Hydraulic turbines," by Mr. R. S. Sproule (Manager, Hydraulic Power, Dominion Engineering Co.). 4 p.m., Room 226, McConnell Engineering Bldg.

**BRAIN CHEMISTRY—A BIASED OVERVIEW:** Biochemistry Dept. seminar with Dr. Irvine H. Page (Cleveland Clinic Foundation). 5 p.m., Palmer Howard Theatre, McIntyre Medical Sciences Bldg.

**M.N.I. MEETING:** "Pathology of spinal cord injury and some correlated clinical experiences in early and late surgery for spinal cord trauma," by Dr. J. Ransohoff (N.Y.U. School of Medicine). 5 p.m., M.N.I. Amphitheatre.

**CINEMATRIX:** "Nothing But the Best," and "Life at the Top," by Clive Donner. 8 p.m., L-132.

**CHRISTOPHER'S MOVIE MATINEE:** Sponsored by 3465. 8 p.m., Howard Aud., McIntyre Medical Bldg. Admission free.

**SYMPOSIUM—LONG TERM FOLLOW-UP STUDIES IN CHILD PSYCHIATRY:** Sponsored by the Montreal Children's Hospital and



WARRENDALE, a therapeutic community for emotionally disturbed children, allows violence its place, and thus becomes controversial. A documentary of how it works will be presented Monday, by "3465."

McGill Univ. "Methods and Techniques of Remedial Teaching," with Dr. R. Hagin (New York University). 8:30 p.m., Montreal Children's Hospital. Further information from Dr. K. Minde, Dept. of Psychiatry, Montreal Children's Hospital.

**SPECIATION IN BARYTETITX GRASSHOPPERS:** Dept. of Entomology Seminar with Dr. I. J. Cantrall (Museum of Zoology, Univ. of Michigan, Ann Arbor). 8:30 p.m., Room B-224, Biology Bldg., Macdonald College.

**FRENCH CONTEMPORARY POETRY:** Reading by M. Pierre Viala. (Under the joint auspices of the U. of M., Loyola and the McGill French Dept.) 4:30 p.m. Room M-415, Faculté des Lettres, U. of M. Admission free.

**THE SCHOOL FOR SCANDAL:** McGill English Department production. 8:30 p.m., Moyse Hall, Arts Bldg. Admission \$1.50. To March 22.

**BLOOD WEDDING:** By Federico Garcia Lorca. Public exercise at the National Theatre School. 8:30 p.m., Monument National, 1182 St. Lawrence Blvd. Admission \$1. To March 22.

**MONTREAL FOLK WORKSHOP:** Guest Tex König—contemporary and traditional folk, 9:15 to 9:45 and 10:45 to 11:15 p.m. Performers from audience, 8:30 to 9:15 p.m. and 9:45 to 10:45 p.m. Moose Hall, 3485 Park Ave., 75¢. Information, 849-8895.

## THURSDAY 20

**SYMPOSIUM—LONG TERM FOLLOW-UP STUDIES IN CHILD PSYCHIATRY:** 9 a.m. to 5 p.m. "Methodological Problems of Long Term Studies," with Dr. Donald Sykes (Montreal Children's Hospital). "An Analysis of Neo-Natal Activity: Individual Differences and Follow-up," with Dr. Dugal Campbell (Queen's University). "Long Term Follow-up of Children with Reading Disabilities," with Dr. Archie Silver (New York University). "Low Birth Weight Babies, 5 to 8 Years Later," with Dr. Pamela Fitzhardings (McGill). 8:30 p.m.—"Long-Term Follow-Up Investigations—Past, Present and Future," with Dr. Stella Chess (New York University). McIntyre Bldg., McGill University. See March 19 for registration details.

**MONTREAL HARBOUR, TEN YEARS HENCE:** Industrial Relations Centre symposium, Part II, "The Technological Challenge." 9 a.m. to 4 p.m., Leacock Council Room. 392-3077 for further information.

**VERDI REPERTORY CINEMA:** "The President's Analyst," by Theodore J. Flicker. "Dr. Strangelove," by Stanley Kubrick. 5380 Boul. St. Laurent. 277-4145.

**SENATE COMMITTEE ON DEVELOPMENT MEETING:** 2:30 p.m., Room 609, Administration Bldg.

**KEITH CALLARD LECTURE SERIES:** Lecture I—"Defining a Theoretical Framework for Regional Mobility," by Dr. A. L. Mabogunje (Univ. of Ibadan, Nigeria). 4 p.m., L-219. Further information, 392-5321.

**BIOLOGICAL SCIENCES DIV. III MEETING:** 4:10 p.m., Room 3/4, Stewart Bldg.

**ORGANOMETALLIC POLYMERIZATION OF BUTADIENE:** Lecture in Chemistry Department's Polymer Thursdays series, by Prof. John F. Harrod (McGill). 4:30 p.m., Otto Maass Chemistry Bldg., Room 10.

**SGWU CONSERVATORY OF CINEMATOGRAFIC ART:** "Le Chemineau," by Krauss, and "Le Faux-Magistrat," by Feuillade—7 p.m. "Le Coupable," by Antoine and "La Femme de Nulle Part," by Delluc, 1922—9 p.m., Hall Bldg. 50¢.

**CLUB FRANCOPHONE DE MCGILL:** "Comment Franchir la Barrière Linguistique?" 8 p.m., Peterson Hall, 3460 McTavish.

## FRIDAY 21

**SYMPOSIUM—LONG TERM FOLLOW-UP STUDIES IN CHILD PSYCHIATRY:** 9 a.m. to 5 p.m.—"Some concepts of piaget in a normal grade school population," with Dr. Eva Lester (McGill). "The psychiatrically high risk child," with Dr. Stella Chess, (N.Y.U.). "Hyperactive children 5 years later," with Dr. Gabriëlle Weiss (McGill). "The Berkeley growth study 40 years later," with Dr. Dorothy Eichorn (Berkeley). 8:30 p.m.—Banquet, Badminton Squash Club. Further information under March 19.

**EVANS ROOM SOCIETY MEETING:** All Chemistry graduate students are invited to a special meeting to discuss views on student participation in department work. 1 p.m., Evans Room.

**SENATE LIBRARIES COMMITTEE MEETING:** 3 p.m., Arts Council Room.

**THE TRIAL:** International 16 series. Dir. Orson Welles, 1962. 6:30 and 9 p.m., L-132.

**CONCERTS PUBLIC DE RADIO CANADA:** Quatuor à cordes d'Orford. 8:30 p.m., Salle Claude Champagne, 200 Bellingham Road. Tickets from Radio Canada.

**THE FILMS OF IRA COHEN:** SGWU English Dept. presentation. "Invasion of the Thunderbolt Pagoda," "Shaman," "Brain Damage." 9 p.m., H-653, Women's Lounge, SGWU. Admission 50¢.

## SATURDAY 22

**SGWU GALLERIES:** Gallery I—Annual Fine Arts Students Exhibition. To March 29. Gallery II—"The Glass Menagerie," an exhibition of photographs by Alice Wells. Last day. Hall Bldg.

**THE HOUSE THAT ECOLOGY BUILT:** McGill Lectures for High School Students. Dr. P. G. Holland (Dept. of Geography) is the speaker. 10 a.m., PSCA. Tickets, Miss Beswick, 392-8084.

**CARDIOVASCULAR FILM FESTIVAL:** Dept. of Physiology presentation. "Function of Carotid Sinus and Aortic Nerves," "Hemodynamic Study of an Experimental Arterio-venous Fistula," "Development of the Normal Heart," "Surgical Treatment of Atrial Septal Defects," "The Story of Oxytocin." 10 a.m., Physiology Demonstration Theatre, Room 1027, McIntyre Bldg. Admission free.

**GERMAN DEPT. SEMINAR:** "Was soll Germanistik heute?" with Reinhard Baumgart. 11 a.m., 3666 McTavish, Room 202. 392-5091.

**GRAND PRIX:** (John Frankenheimer, 1966, USA). 6:30 and 9 p.m., PSCA, 75¢.

**CHORALSOCIETYSRING-SONG:** Gifford Mitchell, director. Madrigals, folk songs, Negro spirituals, "Hiawatha's Wedding Feast," by Samuel Coleridge Taylor, selections from "A Modern Folk Mass," and arrangements from the Swingle Singers. 8:15 p.m., Redpath Hall. Admission \$1.50.

## SUNDAY 23

**CONSERVATOIRE DE MUSIQUE DE MONTREAL:** Lise Boucher, pianiste. 8:30 p.m., Salle de la Bibliothèque Nationale, 1700 Rue St-Denis. Admission free.

**VERDI REPERTORY CINEMA:** "Le Viol," by Jacques Doniol-Valcroze. "Une Affaire de Coeur," by Dusan Makavejev (Yugoslavia). 5380 Boul. St. Laurent. 277-4145.

**CARMEN:** CBC Concert Opera series. Huguette Tourangeau, Jean Bonhomme, Robert Savoie, Yolande Dulude. Salle Claude Champagne, 8:30 p.m. Tickets from CBC.

## MONDAY 24

**INSTANT THEATRE:** Poems for an Idle Noon, a collection of poetry by Montreal poets. 12:00, 12:40 and 1:20 p.m. Place Ville Marie. 878-2589.

**FACULTY OF ARTS AND SCIENCE COUNCIL MEETING:** 3:30 p.m., Arts Council Room.

**THE NATURE AND PURPOSE OF EDUCATIONAL FOUNDATIONS:** Dept. of History and Philosophy of Education seminar with Dr. John Lipkin. 6:15 p.m., Room M-111, Macdonald College.

**QUEBEC, CANADA, THE WORLD—TODAY:** Marianopolis 1969 Lecture V (final). James Eayrs on Canada's international relations. 8:15 p.m., Good Counsel Hall. Admission \$2.

**CONSERVATOIRE DE MUSIQUE DE MONTREAL:** Exercice public des classes d'ensemble, d'instruments à vent. 8:30 p.m., Salle de la Bibliothèque nationale, 1700 Rue St. Denis. Admission free.

EDITOR: HARRY E. THOMAS  
ASSISTANT EDITOR: STUART GILMAN  
ASSOCIATE EDITOR: JEAN-LOUIS ROY

FRENCH CANADA STUDIES PROGRAMME  
DESIGN AND PRODUCTION: EINAR VINJE  
PHOTOGRAPHY: CHRIS PAYNE (UNLESS OTHERWISE CREDITED)

Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Published weekly by the Information Office of McGill University, 805 Sherbrooke Street West, Montreal 110, Quebec, and distributed free of charge to faculty, students, staff and friends of the University

INFORMATION OFFICE:  
Albert A. Tunis, Director; H. E. Thomas, Suzanne Côté, Margot Clark, Stuart Gilman, Gordon Thomson (Macdonald College), Robert Reid, Einar Vinje, and Chris Payne

McGill  
reporter